



HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD
ARTISTIC DIRECTOR

HANDEL'S *MESSIAH*

December 6–12, 1996

Symphony Hall



December 16

The Wang Center
for the Performing Arts

Handel & Haydn Society

Orchestra and Chorus

Jane Glover, conductor

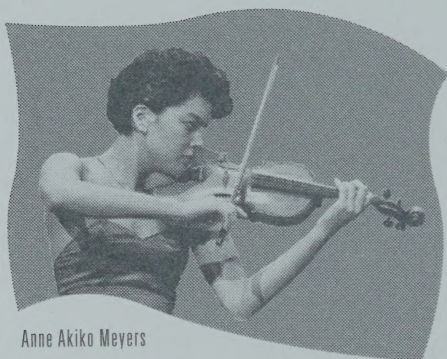
1996-97 SEASON

Why does music sound so good on WGBH Radio?

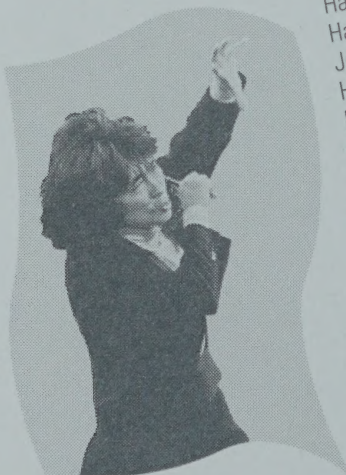
On 89.7fm, we bring you the finest in classical music. Bartok to Baroque,
recorded or live, WGBH Radio offers New England's best bet for commercial-
free classical...as well as jazz, folk and news.

We've got a great back-up group.

Our thanks to these generous underwriters
of WGBH Radio.



Anne Akiko Meyers



Seiji Ozawa



WGBH Radio
125 Western Avenue
Boston, MA 02134

Babson College
Bank of Boston Celebrity Series
BayBank
The Bear Bookshop
BMG Classics
The Boston Foundation
Boston Philharmonic
Boston Phoenix
Charles River Saab
The Cliff House
The Commonwealth Learning Center
Cornucopia on the Wharf Restaurant
The Cross Partnership
Digital City
Direct Tire
Dreamweaver Collection, Inc.
Frontier Communications of N.E., Inc.
Handel & Haydn Society
Harvard University/Division of Continuing Education
John Lewis, Inc.
Hinckley, Allen & Snyder
Laborers' International Union of N.A.
Massachusetts College of Art
The Masterworks Chorale
Metropolitan Moving & Storage
The Montreal Jazz Festival
Muro Pharmaceutical, Inc.
New England Booksellers Association
Northshore Access
NYNEX
Peabody & Arnold
Regis College President's Concert Series
Salamander Restaurant
Scudder, Stevens and Clark, Inc.
Stereo Jack's Records
Talbots
Tufts University Summer Session

To join them, contact:
WGBH Corporate Development
617.787.8900

No matter
what business you're in,
we're in the business
of helping you.

For over 130 years, John Hancock has helped businesses
and individuals realize their financial potential with an array
of quality insurance and investment products.
To learn more, contact a John Hancock representative.

INSURANCE FOR THE UNEXPECTED.
INVESTMENTS FOR THE OPPORTUNITIES.™





TRADITIONAL VALUES

NOVEMBER:	Savings of 30 to 70% off every day, all year round
DECEMBER:	Visit Santa Claus Village
JANUARY:	Come Visit Codder the Clown (weekends only)
FEBRUARY:	Come Visit Yogi Bear (weekends only)



CAPE COD FACTORY OUTLET MALL

VALUES FOR THE ENTIRE FAMILY • LARGEST ENCLOSED FACTORY OUTLET MALL ON CAPE COD
ROUTE 6 • EXIT 1 • SAGAMORE • FREE PARKING • (508) 888-8417



Italian Food of Distinction

"★★★"

Boston Globe

Winner of 1992 Chefs of America Award

Zagat's Guide "Top Newcomer in the City of Boston 1992"

Open Monday through Saturday for lunch and dinner

Valet parking available

560 Tremont Street, Boston

617 • 338 • 8070

ars libri, ltd.

rare art books

560 Harrison Avenue
Boston, MA 02118
tel: 617.357.5212
fax: 617.338.5763

Monday to Friday 9 to 6
Saturday 11 to 5



Handel & Haydn Society
Christopher Hogwood, Artistic Director

ONE HUNDRED EIGHTY-SECOND SEASON, 1996-1997

BOARD OF GOVERNORS

Robert H. Scott, *President*

Charles E. Porter, *First Vice President*
Mitchell Adams, *Vice President*
Robert C. Allen, *Vice President*
Karen S. Levy, *Vice President*

Alice E. Richmond, *Vice President*
Janet P. Whitla, *Vice President*
Joseph M. Flynn, *Treasurer*
Walter Howard Mayo III, *Secretary*

William F. Achtmeyer
Jan S. Adams
Alan Buchholz
Edmund B. Cabot
Willma H. Davis
John W. Gorman
Eugene E. Grant
Dena M. Hardyman

Remsen M. Kinne III
David H. Knight
Brenda M. Kronberg
David L. Landay
Peter G. Manson
Robert A. Marra
Barbara E. Maze
Paul V. McLaughlin

Sharon F. Merrill
Amy Meyer
Michael S. Scott Morton
Pat Collins Nelson
Winifred B. Parker
Timothy C. Robinson
Edward J. Rothe
Michael Fisher Sandler

Carl M. Sapers
Elmar Seibel
Stephen A. Shaughnessy
Katherine S. Schieffelin
James J. Vanecko
Merrill Weingrod
Rawson L. Wood
Rya W. Zobel

Governors Emeritus

Leo L. Beranek

George E. Geyer

R. Willis Leith, Jr.

Jerome Preston, Jr.

BOARD OF OVERSEERS

Candace Achtmeyer
F. Knight Alexander
Rex Atwood
Martha Hatch Bancroft
Afarin Bellisario
Herbert J. Boothroyd
Julian G. Bullitt
T. Edward Bynum
Lynda G. Christian
John F. Cogan, Jr.
John D. Constable
Barbara D. Cotta
Robert S. Cotta
Carolyn A. Coverdale
Bonnie L. Crane

Paul A. Cully
Doralene Davis
Elizabeth Canham Davis
Thomas Draper
Thomas H. Farquhar
William H. Fonvielle
Virginia S. Gassel
John W. Gerstmayr
Richard B. Gladstone
Arthur S. Goldberg
Mark P. Goshko
Arline Ripley Greenleaf
Steven Grossman
Janet M. Halvorson
Roy A. Hammer

Suzanne L. Hamner
Louis B. Harvey
Anneliese M. Henderson
Mimi B. Hewlett
Roger M. Hewlett
James L. Joslin
Dieter Koch-Weser
I. Jay Levitts
Lisa S. Lipsett
Lloyd Lipsett
Patricia E. MacKinnon
Betty Morningstar
Marianne Mortara
Catherine E. Peterson
Dorothy E. Puhý

Judith Lewis Rameior
Jeffrey F. Rayport
Jane K. Reardon
Susan M. Rossi-Wilcox
Holly P. Safford
Robert N. Shapiro
Jolane Solomon
Elizabeth B. Storer
Dorothy A. Thompson
Donald R. Ware
Kathleen W. Weld
Lieselotte H. Willoughby
Ronald N. Woodward
Gwill E. York

THIS ORGANIZATION IS FUNDED IN PART BY



The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.



Handel & Haydn Society
Christopher Hogwood, Artistic Director
1996-1997 Season

December 6 at 7:30 p.m. • December 7 at 3:00 p.m.
December 8 at 3:00 p.m. • December 9 at 7:30 p.m. • December 12 at 7:30 p.m.
Symphony Hall, Boston

December 16 at 7:30 p.m.
The Wang Center for the Performing Arts, Boston

Jane Glover, Conductor

George Frideric Handel

MESSIAH

(1751 version)

PART THE FIRST

—Intermission—

PART THE SECOND

—Pause—

PART THE THIRD

Sharon Baker, soprano
Graham Pushee, countertenor
Adrian Thompson, tenor
Stephen Morscheck, bass

The audience is politely requested to remain seated during the “Hallelujah” Chorus.

The December 8 performance will be broadcast live on WGBH radio, 89.7 FM.
Organ by S.L. Huntington & Co., Stonington, Connecticut, 1990

JANE GLOVER, CONDUCTOR



One of the most respected conductors of the works of Mozart, Jane Glover was Artistic Director of the London Mozart Players from 1984 to 1991. Under her leadership, the orchestra expanded its repertoire to include contemporary works,

toured internationally, and recorded a highly acclaimed series of Mozart and Haydn symphonies. Ms. Glover has a special affinity with the English choral tradition; she is Principal Conductor of both the London and Huddersfield Choral societies, and appears regularly with them and with other major choral societies. She has

also conducted the London and Royal Philharmonics and the London and BBC symphonies, among numerous others. As an opera conductor, Ms. Glover has been most closely associated with Glyndebourne, and was Musical Director of the Touring Company from 1981 to 1985. At Glyndebourne she conducted a wide repertoire, including operas by Mozart, Rossini, and Britten. She made her debut at the Glimmerglass Opera Festival in 1994 with Monteverdi's *L'incoronazione di Poppea*, and was re-engaged to conduct Handel's *Tamerlano* the following summer. In 1994, she made her United States conducting debut in a gala concert featuring Jessye Norman at Lincoln Center, which was televised throughout North America. She works regularly on television, and wrote and presented two series for the BBC entitled "Orchestra" and "Mozart: His Life with Music."

SHARON BAKER, SOPRANO



Soprano Sharon Baker is widely acclaimed for her stylistic musicianship and purity of tone, most notably in the interpretation of Baroque and contemporary music. Her solo engagements have included Monteverdi's *L'incoronazione di Poppea*, Bach's *St. John*

Passion with the St. Paul Chamber Orchestra, Mozart's *Requiem* with the National Symphony Orchestra, and Bach's *Mass in B Minor* at Lincoln Center. Ms. Baker has also appeared at the

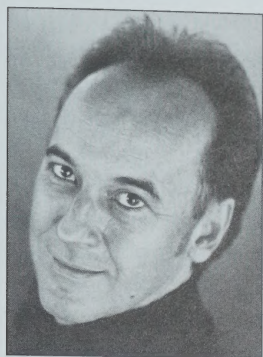
Tanglewood and Aspen Music Festivals, and last appeared with H&H in 1994 for performances of Mozart's *Requiem* in Boston and Providence. She is a favorite oratorio soloist with many of Boston's finest musical ensembles, including Boston Baroque and the Boston Cecilia Society, as part of its Handel Oratorio series. The versatile soprano has also performed roles in a series of contemporary operas, including the premieres of Philip Glass's *The Fall of the House of Usher* and Robert Aldridge's *Elmer Gantry*. Her recordings include the music of Haydn and Handel on the Arabesque label, and she is featured on a release of Mozart's sacred music on the Harmonia Mundi USA label.

Handel & Haydn Society

Horticultural Hall, 300 Massachusetts Avenue, Boston, MA 02115

(617) 262-1815 • FAX (617) 266-4217 • <http://www.handelandhaydn.org> • handlhaydn@aol.com

GRAHAM PUSHEE, COUNTERTENOR



Graham Pushee is an acclaimed and sought-after countertenor, making annual guest appearances at the Karlsruhe Handel Festival in such operas as *Poro*, *Orlando*, *Belsazar*, and *Giulio Cesare*. A native of Sydney, Australia, he has appeared in *Giulio*

Cesare with the Paris Opera, *Dido and Aeneas* and *Orpheus in the Underworld* at the Frankfurt

Opera, and *Alcina* and *Giulio Cesare* with the Australian Opera. Mr. Pushee has also performed Handel's *Saul* under Helmuth Rilling, Cavalli's *La Calisto* with the Royal Opera in Brussels under René Jacobs, and *Joseph* at the Maryland Handel Festival. His American debut was with the Houston Grand Opera. In addition to performing *Messiah* with the Sydney and Adelaide Symphony Orchestras, his concert appearances include Bach cantatas, the *St. John Passion* and the *St. Matthew Passion*, and Haydn masses. Graham Pushee is a recipient of the Churchill Fellowship Special Award for vocal studies.

ADRIAN THOMPSON, TENOR

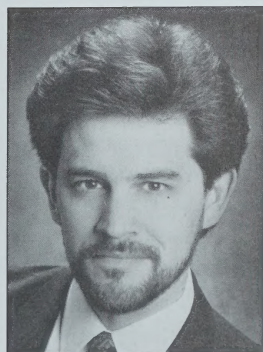


London-born Adrian Thompson is much in demand both on the operatic stage and as a concert artist and recitalist. He has sung throughout Europe in works ranging from Bach and Handel to Berlioz and Schoenberg. He has sung for Glyndebourne, the

English National and Scottish Operas, and at such festivals as Buxton and Göttingen. His operatic roles include Iro in *The Return of Ulysses*,

Bajazet in *Tamerlano*, and the title role in *Samson*. Mr. Thompson has also sung with all the major British orchestras and choral societies, including concert appearances in Charpentier's *Te Deum* and Mozart's *Mass in C Minor* for the City of London Sinfonia and *St. Matthew Passion* with the Melbourne Symphony Orchestra. He makes his American concert debut in *Messiah* with H&H. Adrian Thompson has appeared numerous times on BBC television, and performed Janáček's *The Diary of One Who Disappeared* in the South Bank's "Szymanowski" series. His recordings include works by Schubert, Vaughan Williams, and Ivor Gurney for Hyperion and *A Midsummer Night's Dream* for Virgin Classics/Hickox.

STEPHEN MORSHECK, BASS



Stephen Morscheck performs both bass and baritone repertoire, including such parts as Figaro in *Le Nozze di Figaro*, Don Alphonso in *Così fan tutte*, Leporello in *Don Giovanni*, the title role in *Don Pasquale*, Nick Shadow in *The Rake's Progress*, Bottom in

Britten's *A Midsummer Night's Dream*, and Dr. Reischmann in Hans Werner Henze's *Elegy for*

Young Lovers with such organizations as the Tanglewood Music Festival, the Aspen Opera Theater, and the Amarillo Opera. Also active in recitals and oratorios, he has performed Mozart's *Requiem* with the Manhattan Symphony Orchestra at Carnegie Hall, Bach's *Mass in B Minor* and *St. Matthew Passion* with the Boulder Bach Festival, and Rossini's *Stabat Mater* with the Washington Choral Arts Society. Stephen Morscheck graduated from Wheaton College and completed advanced degrees from the University of Michigan. In 1995, he was winner of the Richard Tucker Career Grant.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra, which has been under the artistic direction of renowned conductor Christopher Hogwood since 1986. H&H is an American leader in historically-informed performance, performing music on the instruments and with the styles of the period in which it was composed. Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's *Mass in B*

Minor (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. The 1995-96 season featured a production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. In addition to performances at Boston's Symphony Hall, H&H also offers the critically acclaimed Ensemble Series, previously known as the Chamber Series, with concerts at Jordan Hall at New England Conservatory under the direction of John Finney. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 6,000 students in 47 schools throughout Massachusetts.

WHY NOT STAND?

The "Hallelujah" chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the "Hallelujah" chorus, however, which did not occur in Handel's time, often prevents listeners from hearing some of his finest work.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the

intimations of the gradual spread of gospel jubilation—from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—Christopher Hogwood

H&H ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster**
 Danielle Maddon
 Jane Starkman
 Lena Wong
 Mark Beaulieu
 Sue Rabut
 Etsuko Ishizuka
 Julia McKenzie

CELLO

Phoebe Carrai*
 Karen Kaderavek
 Alice Robbins

TRUMPET

John Thiessen*
 Jesse Levine

BASS

Anne Trout*
Amelia Peabody chair
 Karen Campbell

TIMPANI

John Grimes

HARPSICHORD

Michael Beattie

VIOLIN II

Judith Eissenberg*
 Barbara Englesberg
 Anne-Marie Chubet
 Judith Gerratt
 Guiomar Turgeon
 Nina Falk

OBOE

Stephen Hammer*
chair funded in part by
Dr. Michael Fisher Sandler
 Lani Spahr
 Virginia Brewer
 William Thauer

ORGAN

Peter Sykes

VIOLA

David Miller*
 Laura Jeppesen
 Patrick Jordan
 Scott Woolweaver

BASSOON

Andrew Schwartz*
 Marilyn Boenau

**principal*

H&H CHORUS

SOPRANO

Gail Abbey
 Roberta Anderson
 Mara Bonde
 Marilyn Bulli
 Dale Edwards
 Janice Giampa
 Silvia Irving
 Sharon Kelley
 Shannon Larkin
 Carol Millard
 Rhea Stone

ALTO

Luz Bermejo
 Susan Byers
 Katharine Emory
 Jeanne McCrorie
 Marjorie McDermott
 Mary Ann Valaitis
 Ethelwyn Worden

TENOR

Stuart Grey
 Murray Kidd
 Phillip Kidd
 Christopher Marrion
 Arthur Rishi
 Mark Sprinkle
 Ryan Turner

BASS

Peter Gibson
 Herman Hildebrand
 Kyle Hoepner
 Bruce Lancaster
 David McSweeney
 Clifford Rust
 Emery Stephens
 Vincent Stringer

TO H&H SUBSCRIBERS

You can enhance your concert experience with the H&H Preconcert Discussion Series! The first discussion of the 1996-97 season features internationally-acclaimed flutist Paula Robison. Dubbed "The First Lady of the Flute", Ms. Robison will be discussing the "Music from the Court of Frederick the Great" program on January 17 and 19, 1997.

Preconcert discussions are open to all subscribers for a nominal charge, and take place beginning 90 minutes before Symphony Series concerts at the New England Conservatory. For more information, contact the H&H Administrative office at (617) 262-1815.

HANDEL'S 1751 VERSION OF *MESSIAH*

Jane Glover

George Frideric Handel (1685–1759) composed *Messiah* in just twenty-four days in 1741, using a libretto given to him by Charles Jennens. Handel conducted the premiere of *Messiah* on April 13, 1742 in Dublin. He then gave the first performance in England on March 23, 1743 at Covent Garden. From 1750 until his death, Handel conducted *Messiah* annually at London's Foundling Hospital, and adapted the score numerous times to accommodate the available singers and players for each performance. The composer's frequent adaptations leave many versions of the great oratorio to explore. H&H has been performing these versions in chronological order for the past several years, and this year presents the version from 1751.

As we approach the end of the twentieth century, we find that Handel is a composer greatly in vogue. Virtually every major opera house in the world holds at least one of his operas in repertory; his oratorios, concertos, and sacred music are as popular in concert and on recording as they ever have been. Now that the rarer corners of Handel's output are gradually being exposed, audiences seem to be discovering his genius all over again. Above all this *fin-de-siècle* flurry, one work sits sublimely aloof. *Messiah*, a veritable cornerstone in the world's cultural achievement, has a quite exceptional place in the hearts of all music lovers.

HANDEL'S ITALIAN OPERAS

At the time Handel composed *Messiah*, he was in his mid-fifties, and he had been living in London for some thirty years. His arrival in England's capital had been serendipitously timed. First, Italian opera had become the latest obsession in London's theatres, and Handel had just come

from writing his first operas in Italy. Second, the death of Queen Anne in 1714 was to result in the succession of the elector of Hanover as George I. The new King was delighted to make Handel's acquaintance again, for he had been his employer in Germany. After an initial frostiness between them—on account of Handel's having broken his contract with Hanover to live in London—he and Queen Caroline entrusted the musical instruction of their children to Handel. Thus Handel was secure in London society, and in a position to write Italian operas there for the next thirty years. Within a very short time, he was the most prominent composer in England.

The success of Handel's operatic career is little short of astonishing. In a country where the true fusion of music and drama had only triumphed by accident (in Purcell's *Dido and Aeneas*), opera was an essentially alien art form: it presented foreign stories sung in a foreign language by foreign singers. That it was of passing interest to an audience whose theatrical instincts were firmly rooted in the spoken word was plausible; that the craze should last for over thirty years is almost incomprehensible. It was the quality of Handel's music, together with his innate theatrical genius, that was the core of this great survival, and he achieved unimaginable successes. He wrote over thirty operas at this time, among them the veritable masterpieces *Giulio Cesare*, *Tamerlano*, *Rodelinda*, *Ariodante*, *Alcina*, and *Serse*.

By the 1730s London's enthusiasm for Italian opera was beginning to wane, and Handel turned also to the writing of oratorios. These "Sacred Dramas" were not staged, but sung in concert performances, and most importantly, in English. The stories were almost always taken from the Old Testament, and written by the leading current or recent poets and dramatists (including Milton, Dryden, Pope, Gay, and Congreve). Furthermore, oratorios required a very active chorus, in addition to the handful of soloists. Also, they had considerably more aural and textural variety than had the operas, which by now consisted mainly of a succession of *da capo* arias linked by recitative. Gradually Handel phased out his composition of

operas, and concentrated on his new art form. Between 1732 (*Esther*) and 1752 (*Jephtha*) he wrote seventeen oratorios, and in addition to delighting his public, they seemed to satisfy his own fundamental theatrical instincts.

HANDEL AND THE ORATORIO

Two of Handel's oratorios stand apart from the rest, *Israel in Egypt* (1739) and *Messiah*. These are the only two whose texts are drawn exclusively from the Bible, and unlike the other oratorios, neither of them has a real dramatic plot in which each singer "plays" a different character. *Messiah* is a third person narrative (like the Passion settings of his great contemporary, Bach), and its meticulously-selected texts relate the story of Christ and of human redemption. Its history is inextricably and significantly linked with charity. It was first performed on behalf of various charitable institutions in Dublin, and from 1750 onwards it was connected with London's Foundling Hospital, which in due course received the composer's own score. So it is possibly not a coincidence that *Messiah*'s epic content describes the epitome of Christian faith. After the Christmas story in Part I and the Easter story in Part II, Part III presents a doctrinal credo of faith in the existence of Christ the Redeemer, immortal life, and eternal happiness.

Handel wrote *Messiah* at great speed. He began on August 22, 1741, and completed it just three weeks later, on September 14. That summer he had received an invitation from the Duke of Devonshire to travel to Dublin and give some concerts. He accepted the offer with alacrity, not least because he was discontented with London, by which he felt ignored and unappreciated. Dublin was an attractive proposition, the city of Garrick, Swift, Sheridan, and Goldsmith, and he was keen to encounter a new and cultured audience.

So he went to Ireland, and through the first twelve weeks of 1742 gave two series of subscription concerts. Towards the end of the second series, notices began to appear in the Dublin press announcing "Mr. Handel's new Grand Oratorio, call'd the *Messiah*". The Dublin public was greatly excited about a new work, and large crowds were anticipated. Subsequent advertisements asked "ladies not to come with Hoops... The gentlemen are desired to come without their swords". The premiere performance was a triumph. Faulkner's Dublin Journal of April 17 carried a paean of praise:

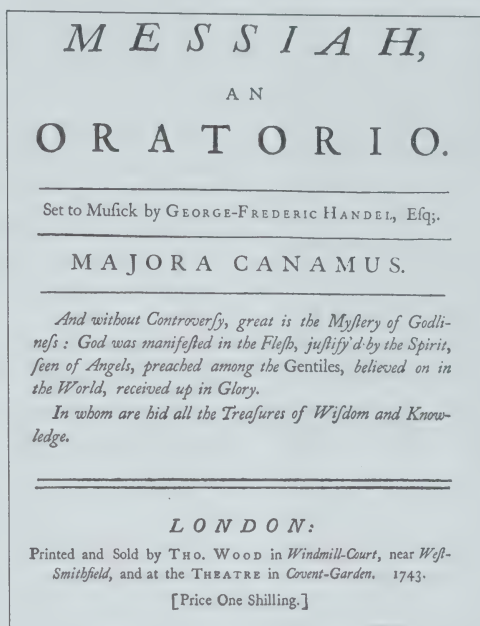
Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience. The Sublime, the Grand, and the Tender, adapted to the most

elevated, majestick and moving words, conspired to transport and charm the ravished Heart and Ear. It is but justice to Mr. Handel, that the World should know, he generously gave the Money from this Grand Performance, to be shared equally by the Society for relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, for which they will ever gratefully remember his Name.

Two further successful performances were given in Dublin, and Handel left Ireland greatly satisfied.

MESSIAH IN LONDON

Clearly he was anxious to perform *Messiah* in London, but he seemed still to be out of favor there. Although there were eventually three performances at Covent Garden in March 1743, they were not the overwhelming successes of the Dublin performances. Spirited objections were raised, in print, to the whole notion of sacred music being performed in a theater, and this



Title page from the 1743 Messiah wordbook.

persistent outrage may have colored audience reaction. *Messiah* slipped into the wilderness for several years, and it was not until another charitable institution attached itself to Handel that the revival process could begin.

London's Foundling Hospital had opened in 1741 "for the Reception, Maintenance, and Education of expos'd and deserted young Children". At the end of the decade it was so crowded that it had to move to new premises, but by this time it was a fashionable and high-profile London charity. Its patrons included royalty, and also several significant painters of the day, among them Hogarth, Kneller, Reynolds, and Gainsborough. Musicians too were keen to support the worthy cause, and Handel himself gave money for the building of an organ in the Chapel. He became one of the Governors, and wrote the Foundling Anthem *Blest are they that consider the poor* in 1749. In May 1750 the new organ was officially opened, and the work performed was *Messiah*. Because of the popularity of the charity, the audience was copious and influential and *Messiah* was rediscovered. The performance was repeated two weeks later, and thereafter annually until Handel's death in 1759. Its place at the center of London's music making was thus firmly established.

It is not difficult to understand why, eventually, *Messiah* appealed to the heart of eighteenth-century English audiences. The turbulent political and religious issues which had torn the country apart in the sixteenth and

seventeenth centuries were now resolved, or at least compromised, and this was a period of relative stability until the rise of democracy at the end of the century. The hierarchic society, dominated by a hereditary oligarchy of nobles and squires, was accepted as ordained by God; and all classes similarly believed in the unquestionable supremacy of England as a world power. (Rule Britannia was written by Arne in 1740). This faith in an ordered society was expressed in formality of art, whether portraiture, architecture, landscaped gardens, or music. It was only when the European rumblings of democracy and freedom began to penetrate the country that such order and control gave way to parallel liberties in the arts.

But for now the explosion of the so-called Romantic movement was in the far distance. While formal elegance by no means pervaded all levels of society, the degradation and criminality of the lower orders (depicted so powerfully by Hogarth, or Smollett) were accepted as part of the social and indeed Christian challenge. So a vast musical mural which offered parallels with the paradoxes of Christianity made its mark. In addition to depicting Christ's journey through life, death, and resurrection, *Messiah* tells of triumph through failure; of paradise gained through humiliation, pain, and death; of "the Glory of the Lord" amid poverty. For the Foundling Hospital in 1750 there was no finer Christian sermon. And so it has remained. ■

MESSIAH: THE WORDBOOK

You can now own a facsimile of Handel's original 1743 wordbook for *Messiah*. Recently published by H&H, and with an introduction by Christopher Hogwood, *Messiah: The Wordbook* is a limited-edition publication printed by the Stinehour Press. It is an ideal companion for annual H&H *Messiah*-goers, and makes a special gift for music lovers. The wordbook is available at the H&H Boutique in the lobby at *Messiah* performances, or at the H&H administrative offices in Horticultural Hall, 300 Massachusetts Avenue, Boston, MA 02115.

H&H gratefully acknowledges the generosity of
Elmar Seibel and *ars libri* in the production of this wordbook.



JOIN H&H FOR THE 1996-97 CELEBRATION SEASON!

The Symphony Series at Symphony Hall

MUSIC FROM THE COURT OF FREDERICK THE GREAT

Friday, January 17, 1997 at 8 p.m. and

Sunday, January 19 at 3 p.m.

Christopher Krueger, director and flute soloist

J.S. Bach: Brandenburg Concerto No. 1, BWV 1046

C.P.E. Bach: Concerto in G Major for Flute and
Strings, H. 426

Frederick II: Concerto in C for Flute and Strings

Georg Benda: Sinfonia in E flat

CLASSICAL VALENTINE

Friday, February 14 at 8 p.m. and

Sunday, February 16 at 3 p.m.

Andrew Parrott, conductor

Mozart: Overture to *The Marriage of Figaro*, K. 492

Violin Concerto in G Major, K. 216

Rossini: Overture to *The Italian Girl in Algiers*

Beethoven: Symphony No. 2 in D Major, op. 36

BACH: EASTER ORATORIO

Friday, March 21 at 8 p.m. and

Sunday, March 23 at 3 p.m.

Christopher Hogwood, conductor

Cantata No. 56, *Ich will den Kreuzstab gerne tragen*

Kommt, eilet und lauft, BWV 249,

"Easter Oratorio"

SCHUBERT/BRAHMS ANNIVERSARY

Friday, May 2 at 8 p.m. and

Sunday, May 4 at 3 p.m.

Christopher Hogwood, conductor

Mendelssohn: Overture to *A Midsummer Night's*

Dream, op. 21

Schubert: Symphony No. 5 in B flat, D. 485

Brahms: Serenade No. 1 in D Major, op. 11

IT'S NOT TOO LATE TO SUBSCRIBE!

SUBSCRIBERS GET THE BEST SEATS, DISCOUNTED PRICES, AND MUCH MORE! FOR INFORMATION ABOUT BECOMING AN H&H SUBSCRIBER, OR TO PURCHASE INDIVIDUAL TICKETS, CALL THE H&H BOX OFFICE AT (617) 266-3605, MONDAY-FRIDAY, 10 A.M.-6 P.M.

JOIN THE CELEBRATION!

The Ensemble Series at Jordan Hall at New England Conservatory John Finney, director

BACH: CHRISTMAS ORATORIO

A two-part performance of J.S. Bach's festive cantatas.

Sunday, December 22 at 3 p.m.

Jauchzet, frohlocket

Und es waren Hirten

Herrscher des Himmels

Sunday, December 22 at 7 p.m.

Fallt mit Danken

Ehre sei dir, Gott

Herr, wenn die stolzen Feinde schnauben

MOZART: SPARROW MASS

Friday, January 31 at 8 p.m.

Quartet in G Minor for Violin, Viola, Cello, and

Fortepiano, K. 478

Missa Brevis in C, K. 220, "Spatzenmesse"

SCHUBERT/BRAHMS VOCAL ENSEMBLE

Friday, April 11 at 8 p.m.

Schubert: "Mirjam's Siegesgesang," D. 942

Brahms: *Liebeslieder*, op. 52

MESSIAH, A SACRED ORATORIO

1751 version

Original English text taken from the Scriptures by Charles Jennens

PART THE FIRST

SINFONY

RECITATIVE, ACCOMPANIED (TENOR)

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

ARIA (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

RECITATIVE, ACCOMPANIED (BASS)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III, 1)

ARIA (ALTO)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

RECITATIVE (ALTO)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us". (Isaiah VII, 14; Matthew I, 23)

ARIA AND CHORUS (ALTO)

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

RECITATIVE, ACCOMPANIED (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah IX, 2-3)

ARIA (BASS)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah ix, 2)

CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah ix, 6)

PIFA

RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke ii, 8)

RECITATIVE, ACCOMPANIED (SOPRANO)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke ii, 9)

RECITATIVE (SOPRANO)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (Luke ii, 10-11)

RECITATIVE, ACCOMPANIED (SOPRANO)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke ii, 13)

CHORUS

Glory to God in the highest, and peace on earth, good will toward men. (Luke ii, 14)

ARIA (TENOR)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com' th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah ix, 9-10)

RECITATIVE (ALTO)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah xxxv, 5-6)

ARIA (ALTO AND SOPRANO)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah xl, 11; Matthew xi, 28-29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew xi, 30)

There will be a fifteen-minute intermission.

PART THE SECOND

CHORUS

Behold the Lamb of God, that taketh away the sin of the world. (John 1, 29)

ARIA (ALTO)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1, 6)

CHORUS

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

CHORUS

And with His stripes we are healed. (Isaiah LIII, 5)

CHORUS

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

RECITATIVE, ACCOMPANIED (TENOR)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

RECITATIVE, ACCOMPANIED (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

ARIA (TENOR)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations 1, 2)

RECITATIVE, ACCOMPANIED (SOPRANO)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

ARIA (SOPRANO)

But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

CHORUS

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXV, 7-10)

RECITATIVE (TENOR)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?
(Hebrews I, 5)

CHORUS

Let all the angels of God worship Him. (Hebrews I, 6)

ARIA (ALTO)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

CHORUS

The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

ARIA (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans x, 15)

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans x, 18)

ARIA (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed.
(Psalm II, 1-2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.
(Psalm II, 4)

ARIA (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.
(Psalm II, 9)

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

There will be a brief pause.

PART THE THIRD

ARIA (SOPRANO)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; 1 Corinthians xv, 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (1 Corinthians xv, 21, 22)

RECITATIVE, ACCOMPANIED (BASS)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (1 Corinthians xv, 51-52)

ARIA (BASS)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (1 Corinthians xv, 52-54)

RECITATIVE (ALTO)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (1 Corinthians xv, 54)

DUET (ALTO AND TENOR)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (1 Corinthians xv, 55-57)

CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (1 Corinthians xv, 55-57)

ARIA (SOPRANO)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation v, 12-13)

CHORUS

Amen.

H&H AND HISTORICALLY-INFORMED PERFORMANCE

The *Messiah* you are hearing is an example of a historically-informed performance. This style of musical performance—"HIP," as it has become known—arose from the work of a series of innovative musical thinkers in this century who began asking challenging questions of current performance practices, such as "If the piano was not available to Bach in his time, why do we use it now when performing his works?" The result of such questions was a completely new—and old—way of performing the music of Baroque and Classical composers. HIP performances give audiences the opportunity to hear this music as it might have sounded to early listeners: performed on the instruments and with the performance methods available to the composers in their time.

Christopher Hogwood was an active proponent of the HIP movement in the 1970s, and continues as one of its leaders today. He defines its purpose as "introducing music of the Classical and Baroque styles in a historically-scrupulous way." In addition to using historical instruments and appropriately-sized ensembles, HIP performances use the most up-to-date scholarship and newly-edited scores, enabling audiences to hear not only the unique textures afforded by period instruments, but also appropriate tempos and dynamics. Mr. Hogwood is also interested in historical concert context, studying which specific works might have been performed together on an actual concert program of the time, and in what sequence. H&H concerts often reflect this historical format, and might begin and end with the movements of one Mozart symphony, for example.

The H&H Period Orchestra

Since Christopher Hogwood became Artistic Director in 1986, H&H has given historically-informed performances on period instruments, and under his guidance, has become one of the nation's most respected period orchestras. Several of the instruments you see in the H&H orchestra were actually built in the Baroque or Classical periods; others are replicas designed after specific historical models. One visible distinction of a period orchestra is the woodwind section, where

the instruments are indeed made of wood (not entirely the case in a modern orchestra—think of the modern flute). Brass instruments from the Baroque period have simpler lines and no valves; look at the trumpets in this performance, for example. Differences you can hear more than see include gut strings instead of steel in the string section, and instruments tuned to lower pitches.

As Mr. Hogwood explains, the difference between music played on original and on modern instruments can be understood only through the listening experience. "Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours."

The H&H Chorus

Founded as a choral society in 1815, the Handel & Haydn Society has a distinguished choral tradition. The face of the chorus, however, has changed dramatically over its 180-year history. In the nineteenth century, the Society's large, amateur chorus had a prominent role in Boston's musical life, and was responsible for the American premieres of several important choral works, including *Messiah* in 1818 and several other Handel oratorios, Verdi's *Requiem* in 1878, and Bach's *St. Matthew Passion* in 1879. The chorus also reflected a nineteenth-century fascination with large-scale performing forces; in 1857, for example, the Society gave a performance with the largest chorus in its history—700 singers. A century later, as H&H was observing its 150th anniversary in the mid-1960s, the Society moved to a fully professional chorus, and smaller, authentically-sized ensembles. Now made up of a corps of talented professional singers, H&H's chorus is considered one of this country's outstanding choral groups. The 33-member chorus in this performance reflects the size of the choral forces singing *Messiah* in Handel's time.

ANNUAL FUND CONTRIBUTORS

The Handel & Haydn Society is grateful to the following individuals, corporations, foundations, and agencies for their generous contributions to the Annual Fund. Such ongoing support is crucial to H&H's artistic growth and financial stability. This roster acknowledges gifts received between November 11, 1995 and November 11, 1996. If you wish to make a donation to the Handel & Haydn Society or to learn more about the exclusive benefits available to Conductor's Circle members, please call Michael E. Jendrysik, Director of Annual Giving at (617) 262-1815.

CONDUCTOR'S CIRCLE



The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier period-instrument orchestra and a national leader in historically-informed performance.

Platinum Baton

(\$25,000 and above)

The Estate of
Stephanie Morris Marryott &
Franklin Johnson Marryott

Diamond Baton

(\$10,000 to \$24,999)

Mrs. Henry M. Halvorson

Gold Baton

(\$5,000 to \$9,999)

Candace & William Achtmeyer
Jan & John Adams
Donna & Alan Buchholz
Bobbi & Nicolas Caille
Fay & Alfred Chandler
Mr. Joseph M. Flynn
Ms. Virginia Stearns Gassel
Mr. John William Gorman
Dena & Felda Hardymon
Sarah & James Joslin
Mr. & Mrs. Remsen M. Kinne, III
Mr. & Mrs. David H. Knight
Mr. & Mrs. David L. Landay
Karen & George Levy
Mr. & Mrs. Paul V. McLaughlin
Mary & Michael S. Scott Morton
Pat & Dave Nelson
Mr. & Mrs. Charles E. Porter
Mr. & Mrs. Timothy C. Robinson
Katherine & Michael Schieffelin
Mr. & Mrs. Stephen A. Shaughnessy
Mr. Robert H. Scott &
Ms. Diane T. Spencer
Mr. James J. Vanecko
Elizabeth & Rawson Wood

Silver Baton

(\$2,500 to \$4,999)

Kathee & Bob Allen
Dr. & Mrs. Leo L. Beranek
Dr. & Mrs. Edmund B. Cabot
Mr. John F. Cogan, Jr.

Ms. Bonnie L. Crane
Mary & Jim Deissler
Mr. David B. Jenkins
Mr. Walter Howard Mayo, III
Ms. Sharon F. Merrill
Ms. Amy Meyer
Dr. Betty Morningstar
Ms. Alice E. Richmond
Mr. Daniel L. Romanow
Judith & Carl M. Sapers
Drs. Richard & Mary Scott
Mr. Elmar W. Seibel
Miss Elizabeth B. Storer
Jane & Wat Tyler
Janet & Dean Whitla
Mr. & Mrs. Keith G. Willoughby
Mr. & Mrs. Ronald N. Woodward

Bronze Baton

(\$1,000 to \$2,499)

Mr. Mitchell Adams
Dr. F. Knight Alexander
Martha H. & Robert M. Bancroft
Afarin & Lee Bellisario
Barbara & Herbert J. Boothroyd
Dr. Lee C. Bradley, III
Barbara & John Buckley
Marion & Julian Bullitt
Mr. Glenn S. Burke
Dr. T. Edward Bynum
Mr. Thomas R. Cashman
Mr. & Mrs. Harry G. Chase
Lynda & John Christian
Barbara & Robert Cotta
Diddy & John Cullinane
Mr. Paul A. Cully
Elizabeth & Lyle Davis
Mr. Richard D. Dionne
Ellen & Thomas Draper
Mr. & Mrs. Thomas H. Farquhar
Mr. William H. Fonvielle &
Ms. Carole Sharoff
Mr. John Tyler Fosdick, III
Mr. John W. Gerstmayr

Mr. Mark P. Goshko
Mr. Eugene E. Grant
Mr. Kieran F. Gray
Sylvia & Roy A. Hammer
Mr. & Mrs. J. Thomas Henderson
Mimi & Roger Hewlett
Susan & John Howland
Sophie & Dieter Koch-Weser
Brenda & Peter Kronberg
Mr. Edward Lashman &
Ms. Joyce Schwartz
Mr. & Mrs. Kenneth P. Latham, Jr.
Mr. & Mrs. R. Willis Leith, Jr.
Ms. Barbara Lee
Mr. & Mrs. I. Jay Levitts
Mr. & Mrs. G. H. Lewald
Lisa & Lloyd Lipsett
Pat & Richard MacKinnon
Mr. Peter G. Manson &
Mr. Peter A. Durfee
Mary & Robert Marra
Ms. Mary E. McGushin
Ms. Marianne Mortara
Dr. Josephine L. Murray
Winnie & Leroy Parker
Ms. Dorothy Puhy &
Mr. Michael Freedman
Ms. Judith Lewis Rameior
Ms. Susan M. Rossi-Wilcox
Deborah & Paul Russo
Ms. Holly P. Safford
Mr. & Mrs. Hugh Samson
Dr. Michael Fisher Sandler
Mr. Robert N. Shapiro
Andy & Ed Smith
Mr. & Mrs. Bernard Solomon
Jeanne & Donald Stanton
Mr. & Mrs. Lawrence Thompson
Kathleen & Walter Weld
Mr. Robert C. Yens
Ms. Gwill E. York
Anonymous (1)

CORPORATE AND FOUNDATION CONTRIBUTORS

Platinum Benefactors (\$25,000 and above)

Jessie B. Cox Charitable Trust
Massachusetts Cultural Council
Andrew W. Mellon Foundation
National Endowment for the Arts
Stratford Foundation

Diamond Benefactors (\$10,000 to \$24,999)

American Express
BOSE Corporation
Ann & Gordon Getty Foundation
John Hancock Mutual Life
Insurance Company
The Helena Foundation
Parthenon Group
Mabel Louise Riley Foundation
Schrafft Charitable Trust
Seth Sprague Educational and
Charitable Foundation
State Street Bank &
Trust Company

Gold Benefactors (\$5,000 to \$9,999)

Bank of Boston/The Private Bank
Cabot Family Charitable Trust
The Clowes Fund, Inc.
Jane B. Cook Charitable Trust
The Gillette Company
Greenwalt Charitable Trust
Hermès
Human Services Personnel
Collaborative
NYNEX
Bessie Pappas Charitable
Foundation
The Harold Whitworth Pierce
Charitable Trust
Polaroid Foundation
Shaw's Supermarkets
Stearns Charitable Trust,
in memory of Stuart P. Gassel
Madelaine G. vonWeber Trust
Wood Family Foundation

Silver Benefactors (\$2,500 to \$4,999)

Addison-Wesley
Publishing Company
The Boston Company
The Boston Globe Foundation
Clipper Ship Foundation, Inc.
Coopers & Lybrand
Alice Willard Dorr Foundation
Ernst & Young
Harcourt General Charitable
Foundation
Liberty Mutual Group
Little, Brown & Company
The Millipore Foundation
Price Waterhouse

Raytheon Company
Abbot & Dorothy H. Stevens
Foundation

Bronze Benefactors (\$1,000 to \$2,499)

BankBoston
Boston Council for the Arts and
Humanities
The Boston Foundation
The Catered Affair
Country Curtains
Eastern Enterprises/Boston Gas Co.
Fresh Pond Travel
Charles and Sara Goldberg
Charitable Trust
Houghton Mifflin Company
Lawrence Cultural Council
Lynn Arts, Inc.
Putnam Companies
A. C. Ratskesky Foundation
Shawmut Bank
Stride-Rite Charitable Foundation
Talbots
Thermo Electron
Woburn Arts Lottery Council

Guarantors (\$500 to \$999)

Analog Devices
Boston Private Bank
& Trust Company
Brockton Cultural Council
Cambridge Cultural Council
Charrette Corporation
The Charles Stark Draper
Laboratory
Eaton Foundation
Loomis, Sayles and Company
Lowell Cultural Council
Louis M. Martini Winery
Silenus Wines
Sun Life of Canada
Thank You Company

Patrons (\$100 to \$499)

Borders Books & Music,
Chestnut Hill
Massachusetts Envelope Company
John McGee/Mamma Maria

INDIVIDUAL CONTRIBUTORS

Chorus Circle (\$500 to \$999)

Dr. & Mrs. Nathaniel Adamson, Jr.
Suzannah & James Ames
Ann & Norman Bikales
Mr. & Mrs. William F. Brace
Sylvia & John Constable
Ms. Doralene Davis
Mr. & Mrs. Peter M. Farnam
Darcy & Howard K. Fuguet

Dr. George E. Geyer
Mr. & Mrs. Richard B. Gladstone
Mr. Arthur S. Goldberg
Ms. Karen Hohner &
Mr. Randall Keith
Dr. Michael H. Lawler
Dr. Lucy Lee
Ms. Lois Lowry
Mr. Stephen Morrissey &
Ms. Jill Harmsworth
Jane & Robert Morse
Ms. Joan Nissman &
Mr. Morton Abromson
Mr. Harold Pratt
Dorothy M. &
Jerome J. Preston, Jr.
Ms. Jane K. Reardon
Jacqueline & Gordon Robbins
Mr. & Mrs. Robert Seymour
Ms. Joyce Stanley
Dr. & Mrs. J. Kurt Stark
Kimiko & Makoto Suzuki
Ms. Sarah Sheafe Tucker &
Mr. Robert Parente
Susan & Donald Ware
Karen & Hartley Webster
Ms. June Yip &
Mr. Jeffrey S. Hovis

Orchestra Circle (\$250 to \$499)

Mr. Joseph Axelrod
Mr. & Mrs. George W. Baker
Dr. Jonathan Bass
Holly & Thomas Bazarnick
Dr. Warren Bennett
Dr. John Biggers
Mr. Peter M. Black
Mr. & Mrs. Harvey Brooks
Rev. Thomas W. Buckley
Mr. Frank J. Ciano
Mr. Alan H. Cousin
Ms. E. Kay Cowan &
Mr. William Amory Potter
Mr. Nathaniel T. Dexter
Mr. Frank R. Field III
Mr. William Fleming
Dr. Henry Frachtman
Ms. Allegra Nye Gaeth
Ms. Glee Burns Garard
Helen & Raymond Goodman
Anne & James Gould
Mr. Kenneth Gould
Mr. & Mrs. Nicholas P. Greville
Barbara & Steven Grossman
Lucie & James Hangstefer
Mr. & Mrs. James T. Hintlian
Martha & Samuel Hoar
Mr. William J. Hoermann
Mr. & Mrs. Barry E. Hoffman
Jane & Peter Howard
Karen & Barry Kay
Mr. Paul V. Kelly &
Ms. Linda Perrotto
Ms. Margo Kittredge
Dr. & Mrs. Allen S. Krieger
Laura & Thomas Lucke

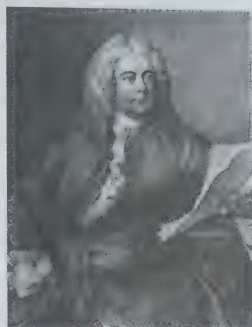
Dr. Hywel Madoc-Jones
Elizabeth & Samuel Magruder
Ms. Jane E. Manilych &
Mr. W. Carl Kester
Ms. Barbara Maze
Ms. Harriet B. McGraw
Mr. & Mrs. Arthur R. McMurrich
Ms. Lisa Y. Miller
Mr. & Mrs. William H. Niblock, Jr.
Mr. Peter Nord
Ms. Anne Nou &
Mr. Thomas A. Teal
Mr. Ralph Linder Pope III
Dr. & Mrs. Peter B. Randolph
Mr. William C. Reynolds
Ms. Ellen Richstone
Ms. Robin R. Riggs
Mr. Michael Ronthal
Lee & Eric Rosenvold
Mr. John Schnapp
Catherine & Robert Schneider
Janice & William Schutten
Ms. Gillian Steinhauer
Mr. & Mrs. Ralph R. Willard
Susannah & Thomas Wood
Dr. Susan Workum
Mr. & Mrs. John Wyman
Mr. & Mrs. Arnold B. Zetcher
Anonymous (1)

Concert Circle
(\$100 to \$249)

Ms. Maria Agundez
Ms. Nancy I. Aicardi
Mr. Ron Albert
Mr. Warren Anastasia
Prof. & Mrs. Rae D. Anderson
Richard & Valerie Anderson
Mr. Warren A. Anderson
Mr. Stephen B. Andrus
Ms. Katharine C. Armstrong
Dr. & Mrs. John H. Arthur
Mr. Peter R. Ashjian
Mr. Steven Aucella
Mr. Robert Bahnsen
Dr. Leif K. Bakland
Mr. David A. Bakst
Mr. Ajoy Banerjee
Ms. Katherine Barber
Ms. Lesley Basmajian
Mr. Joseph H. Bayne
Dr. Barry Berger
Ms. Patricia Bergin
Mr. & Mrs. Conrad Biber
Ms. Patricia Blankenhorn
Dr. James J. Boswell
Mr. Richard Bringhurst
Ms. Ann Briss
Mr. & Mrs. David A. Bristol
Diane & John Britton
Mr. Ralph E. Brown
Mr. & Mrs. Richard Burnes
Ms. Linda S. Burnett
Ms. Kathleen Bursley
Mr. Edward Byers
Jane & Alan Carr
Father George A. Carrigg
Dr. Walter H. Caskey
Dr. Dennis Ceru

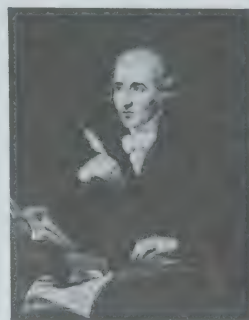
Prof. & Mrs. Charles R. Chamberlain
Ms. Elizabeth Chamberlin
Mr. M. Perry Chapman
Ms. Melissa Chase
Mr. Leslie Cheek IV
Philip & Lavinia Chiotellis
Ms. Clara Chow
Mr. Jim Christopher
Mr. A. Harvey Cinamon
Dr. Kevin J. Clancy
Mr. Robert L. Cochran
Mr. & Mrs. Robert A. Cole
Mr. Roger Colton &
Ms. Anne Lougee
Ms. Jill Conway
Ms. Sally R. Coughlin
Mr. & Mrs. Robert C. Cowen
Dr. Richard M. Cowett
Ms. Francine Crawford
Mr. John F. Cullen
Joyce & William Cummings
Ms. Dawn L. Dalelio
Ms. Allyson Ross Davies
Mr. & Mrs. Leo M. Davis
Ms. Susan Davis
Ms. Marian Defiore
Ms. Elisabeth Deroeth
Ms. Joan Di Sciullo
Mr. Mason Disoway
Mr. Werner G. Doehner
Ms. Jean Doran
Mr. David L. Driscoll
Patricia & Mark Duffy
Mr. Henry P. Dunbar
Ms. Nanette Eichell
Mr. Todd Estabrook
Mr. John P. Eustis
Mr. William Eykamp
Mr. Richard Falb
Ms. Savina C. Farina
Ms. Margaret M. Ferrara
Mr. George Finch
Dr. & Mrs. James F. Flagg
Dr. & Mrs. Richard P. Floyd
Mr. & Mrs. James W. Forgie
Ms. Judith A. Fortin
Mr. Vincent Foster
Gloria & Irving Fox
Ms. Marie H. Fox
Ms. Sue Freihofer
Mr. Scott Thomas Fuller
Mr. & Mrs. Charles L. Gagnebin III
Ms. Rosemary A. Gangi
Ms. Carolyn Gannon
Ms. Kathleen A. Garity
Ms. Rosalie Gelso
Gail & Thomas Gidwitz
Arlene & Thomas Gilligan
Vera & Nigel Godley
Ms. Judy Goldberg
Mr. Mark Gottesman
Ms. Leslie Gould
Ms. Judy L. Green
Ms. Ghislaine Grenier
Mr. John Griffin
Mr. & Mrs. Ralph L. Gustin, Jr.
Ms. Christine D. Halas
Ms. Stephanie M. Hamel
Suzanne & Easley Hamner
Ms. Pamela Hansen
Mr. Carroll S. Harrington

Elizabeth & Paul Harrington
Ms. Nicole Hartnett
Mr. Theodore R. Haskell
Ms. Alice B. Hatch
Ms. Daphne Hatsopoulos
Mr. Rodman R. Henry
Patricia & John Herrin
Ms. Lynda Hilliard
Ingrid & Michael Hillinger
Mr. Ethan Hoblitzelle
Mr. James Hodges
Mr. Spencer K. Howe
Mr. John F. Hubbard
Eileen & Arthur Hulnick
Ms. Marie F. Hurd
Priscilla & Phillip M. Hurdle
Mr. Mark Ierardo
Ms. Eleanor Iselin
Mr. Richard B. Jacobs
Ms. Rachel Jacoff
Mr. & Mrs. Benjamin J. Jameson
Mr. William Jannen
Ms. Stone Jasie
Ms. Andrea Jeffrey
Mr. Pennae Johnsen
Mr. Tim Johnson
Ms. Victoria Johnston
Mr. & Mrs. Robert E. Jones
Mr. Eugene V. Kay
Mr. William Kelly
Mr. & Mrs. Samer Khanacher
Ms. Rachel C. King &
Mr. Gary Michael Greenberg
Ms. Carol A. Kinlan
Mr. Albert S. Kirsch
Ms. Beth S. Klarman
Mr. David Kneeland
Mr. & Mrs. Keith L. Knowlton
Ms. Cherie A. Koeller
Mr. Daniel S. Kohane
Mr. Harold Kosasky
Dr. Richard L. Kradin
Dr. & Mrs. Gary Kraus
Mr. Christopher P. Krebs
Dr. Alexandra I. Kuftinec
Ms. Rosanne Kumins
Ms. Adena M. Lake
Ms. Cynthia Landau
Ms. Barbara J. Langley
Dr. & Mrs. Rudolph L. Lantelme
Ms. Claire Laporte &
Mr. Neil Kulick
Mr. Dennis Larosee
Ms. Julianne Larsen
Ms. Merloyd Ludington Lawrence
Mr. & Mrs. Alex J. Leblois
Mr. Victor Lee
Ms. Patricia Leighfield
Mr. Matthew C. Lemieux
Ms. Pamela Lenehan
Mr. Louis Loeb
Dr. & Mrs. John Logan
Ms. Joyce Lorden
Mr. Alejandro Lorenzana
Mr. Richard A. Low
Mr. D. Peter Lund
Mr. & Mrs. Herbert Maher
Mr. John Marczewski
Mr. Douglas L. Marks
Ms. Shelly Mars
Ms. Ann B. Martin



Conductor's Circle

*...because great music
requires more than just a great
orchestra and chorus...*



Your support makes it possible! The Conductor's Circle of the Handel & Haydn Society brings together individuals who share a deep commitment to authentic performance of Baroque and Classical music. Each member plays a vital role in supporting not only H&H's renowned period instrument orchestra, but also its acclaimed professional chorus and educational outreach programs which reach more than 7,000 children each year. Conductor's Circle members share a personal pride in making each performance possible and enjoy a number of exclusive benefits.

JOIN H&H'S CONDUCTOR'S CIRCLE. HELP SUSTAIN OUR GREAT MUSIC!

Michael E. Jendrysik, Director of Annual Giving • (617) 262-1815

Dr. David J. Martini
Ms. Virginia Maxwell
Mr. David McClelland
Ms. Norma R. McCluskey
John P. & Paula C. McKenna
Mr. & Mrs. Alan D. McKersie
Ms. Jo Anne Mehtala
Mr. & Mrs. Robert M. Melzer
Ms. Dierdre Menoyo
Robert & Marianne Moran
Ms. Janet Morehouse
Mary & James Morgan
Ms. Marianne M. Morin-Graves
Ms. Sheila Morse
Mr. Michael A. Moses
Mr. & Mrs. Cornelius Moynihan
Mr. William Mrachek
Ms. Janet M. Msumba
Mr. & Mrs. Mark Muello
Mr. John J. Murphy
Gwendolyn & William Nichols
Mr. Lorrel B. Nichols
Ms. Clarinda C. Northrop
Mr. & Mrs. Robert G. Norton
Ms. Lois Novotny
Mr. Christopher O'Donnell
Mr. Stephen W. O'Keefe
Mr. & Mrs. John C. O'Malley
Ms. Leslie W. Ottinger
Mr. Rienzi B. Parker
Ms. Kathleen M. Peck
Mr. Willis Peligian
Mr. James M. Perrin
Ms. Catherine E. Peterson
Ms. Joann Phillips
Mr. Laurence Pierce
Suzanne & John Pratt
Ms. Jennifer Quan
Mr. Andre M. Ranford
John & Alette Reed
Janine & William Reid

Dr. John A. Renner
Ms. Gerry Ricci
Dr. & Mrs. E. Peirson Richardson, Jr.
Ms. Frances M. Ricker
Dr. & Mrs. Arthur G. Robins
Ms. Linda J. Roettger
Mr. Darold Rorabacher
Mr. & Mrs. Harris N. Rosen
Dr. & Mrs. David Rubin
Ms. Paula Ryan
Ms. Margaret A. Sagan
Mr. Paul Sanders
Ms. Stephanie Sanders
Ms. Ellen M. Saul
Mr. Mark S. Saviano
Ms. Barbara Schiff
Kay & Stanley Schlozman
Dr. & Mrs. Lowell E. Schnipper
Mr. Benjamin Schore &
Ms. Kira Fournier
Ms. Barbara Schwartz
Mr. & Mrs. Amos Hugh Scott
Mr. & Mrs. Charles Scribner
Mr. & Mrs. Robert G. Scully
John & Marilyn Shea
Mr. Robert E. Sheldon
Dr. John R. Siberski
Ms. Rebecca Silliman
Mr. Martin I. Small
Mr. & Mrs. Claude Smith
Ms. Jennifer J. Smith
Dr. Hyman Smukler
John & Jean Southard
Beryl & David Steadman
Mr. Derek Stedman
Matt & Keiko Storin
Mr. Robert Strassler
Ms. Jill G. Sullivan
Dr. Richard Sullivan
Christina & Ralph Sweetland
Barbara & James Swist

Mr. & Mrs. Jeffrey Swope
Joan & David Tambling
Mr. & Mrs. Jared F. Tausig
Jolinda & William Taylor
Ms. Ann B. Teixeira
Mr. Charles F. Terrell
Mrs. Mary Thompson
Philip & Jean Thurston
Mr. Alvin Tomko
Mr. Gregory J. Towne
John & Jean Travis
Mr. David Tuerck
Ms. Paula Tyack
Ms. Jeanne Vanecko
Charles & Rebecca Vest
Susan & Stephen Viegas
Mr. Thomas L. Vignieri
Dr. & Mrs. Joseph Volpe
Peter & Gail Walcott
Beth & Frank Waldorf
Mr. & Mrs. James H. Wallace
Mr. & Mrs. Charles Watts
Elizabeth & Robert Wax
Lynn L. & C. Bruce Wenger
Barbara & Robert Wheaton
Mr. Langdon B. Wheeler
Mr. David White
Mr. Holyoke L. Whitney
Ginny & Jack Wieland
Mr. & Mrs. William Wilkinson
Ms. Judith A. Willard
Mr. & Mrs. Bruce Williams
Dr. Arthur Wills
Marshall & Katharine Wolf
Jane & Richard Wood
Ms. Bess Woodworth
Mr. Bernhardt J. Wuensch
Ms. Joan O. Wyrwicz
Ms. Patricia C. Yeiser
Anonymous (2)

H&H CAPITAL CAMPAIGN

"PRESERVING THE TRADITION"

The Handel & Haydn Society gratefully acknowledges the outstanding support of those who have made commitments to H&H's Capital Campaign. Successful completion of this \$2.5 million campaign for permanent endowment and working capital reserve will ensure the continuation of H&H's high performance standards and dedication to the music education of future generations.

Leadership Gifts (\$25,000 and above)

INDIVIDUALS

Candace & William Achtmeyer
Dr. & Mrs. Leo L. Beranek
Dena & Felda Hardyman
Mr. & Mrs. Remsen M. Kinne, III
Mr. & Mrs. David Landay
Mr. & Mrs. R. Willis Leith, Jr.
Mr. & Mrs. George D. Levy
Grace & John Neises
Pat & Dave Nelson
Mr. & Mrs. Charles E. Porter
Ms. Judith Lewis Rameior
Dr. Michael Fisher Sandler
Ms. Diane T. Spencer &
Mr. Robert H. Scott

FOUNDATIONS AND CORPORATIONS

JMR Barker Foundation
The Boston Company
Cabot Family Charitable Trust
National Endowment for the Arts
Amelia Peabody Charitable Fund
John J. and Mary E. Shaughnessy
Charitable Trust
The Stevens Foundations
Stratford Foundation
Anonymous

Major Gifts (\$5,000 to \$24,999)

INDIVIDUALS

Mr. Mitchell Adams
Mr. Robert C. Allen
Prof. & Mrs. Rae D. Anderson
Marion & Julian Bullitt
Dr. & Mrs. Edmund B. Cabot
Mr. & Mrs. J. Linzee Coolidge
Mr. Joseph M. Flynn
Mr. & Mrs. John Gerstmeyr
Suzanne & Easley Hamner
Mr. & Mrs. L. Edward Lashman
Mr. & Mrs. Kenneth P. Latham, Jr.
Stanley & Lucy Lopata
Mr. Walter Howard Mayo, III
Ms. Amy Meyer
Jerome & Dorothy M. Preston
Mr. & Mrs. Timothy C. Robinson
Mr. Ronald G. Sampson
Mr. Carl M. Sapers
Andy & Ed Smith
Miss Elizabeth B. Storer
Janet & Dean Whitla
Elizabeth & Rawson Wood

FOUNDATIONS & CORPORATIONS

Jane B. Cook Charitable Trust
Amelia Peabody Foundation

The Handel & Haydn Society's

MESSIAH FUND

Handel's magnificent oratorio *Messiah* is synonymous with the holiday season. The Handel & Haydn Society has performed this masterpiece every year since 1854, in what has become one of Boston's best-loved holiday traditions.

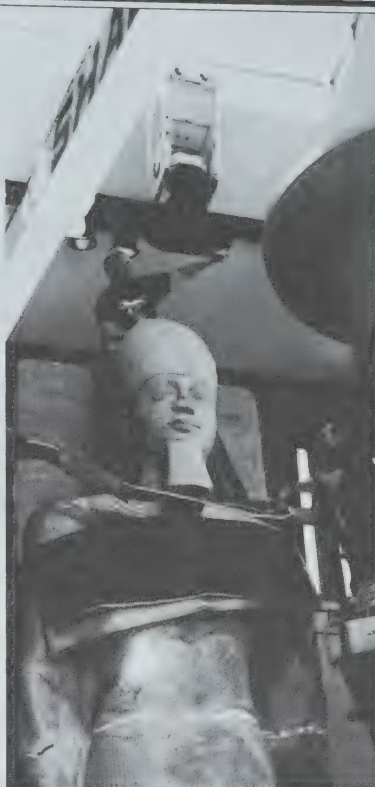
The Handel & Haydn Society invites you to play a part in preserving this inspirational music for generations to come. Your gift to the Messiah Fund will permanently endow the annual performances of this holiday favorite.

PRESERVE THE TRADITION

For more information, contact Donna Huron, Director of the Capital Campaign
at (617) 262-1815.

***"For 80
years,
we've
helped
make
history."***

Shaughnessy riggers use
cranes and aeriallifts
to ease the priceless
15 ton headpiece
of the Colossus of
Ramesses (c. 1300 B.C.)
into place at Boston's
Museum of Science.



Since 1916, The Shaughnessy Companies have worked together to shape New England's industrial landscape. Our tools and technologies lift, move and install the equipment, materials and machines that are the regional economy. Hydraulic cranes, rough terrain forklifts, gantry systems, aeriallifts and modular transporters are just some of the equipment that support our comprehensive services.

SHAUGHNESSY

THE SHAUGHNESSY COMPANIES

SHAUGHNESSY AERIALLIFTS

SHAUGHNESSY & AHERN CO.

SHAUGHNESSY CRANE SERVICE, INC.

SHAUGHNESSY MILLWRIGHTS

POWER LIFTS, INC.

346 "D" Street, Boston, MA 02127

Telephone: 1-800-322-1326

Facsimile: (617) 268-1993

Website: www.shaughnessy1.com

BOSTON, MA ■ WORCESTER, MA ■ S. HADLEY, MA
AUBURN, NH ■ E. PROVIDENCE, RI

*The most beautiful silk
flowers imaginable
...and more.*

≈

Nichole Grey
223 Newberry Street
Boston, MA 02116
(617) 267-7477



H&H ADMINISTRATION

Christopher Hogwood, *Artistic Director*
John Finney, *Associate Conductor/Chorusmaster*
Mary A. Deissler, *Executive Director*

Janet M. Bailey, *General Manager*
Robin L. Baker, *Director of Educational Activities*
Virgil Bozeman, *Office Assistant*
Beth K. Brooker, *Marketing Assistant*
Cynthia Colantuono, *Box Office Assistant*
Debra A. Cole, *Director of Finance*
Donna Huron, *Director of Capital Campaign
and Special Projects*

Michael E. Jendrysik, *Director of Annual Giving*
Ruth Celia Kahn, *Audience Development Manager*
Dana M. Lepene, *Box Office Assistant*
Jesse Levine, *Music Librarian/Production Manager*
Anne Quattlebaum, *Executive Assistant*
Richard Shaughnessy, *Personnel Manager*
Yoichi Udagawa, *Rehearsal Assistant*
Thomas L. Vignieri, *Artistic Administrator*
Robin Yorks, *Director of Major Gifts*
Marc Young, *Director of Audience Services*
Hill & Barlow, *Of Counsel*

THE H&H WEB SITE

Explore information on H&H's history, HIP, upcoming concerts, current news, and youth programs. Listen to audio previews of this season's concert selections. Also be sure to visit H&H and other Arts Partners at www.boston.com keyword: arts.

POINT YOUR BROWSER TO
[HTTP://WWW.HANDELANDHAYDN.ORG](http://WWW.HANDELANDHAYDN.ORG)

THE HOUSE OF THE FIRST HALLELUJAH

Stanley Sadie

"I did think I did see all Heaven before me, and the great God himself seated on His throne, with His Company of Angels" (Handel's alleged words on the composition of the "Hallelujah" Chorus in Messiah).

You will not see anything quite as spectacular as that today if you go into the room where Handel wrote *Messiah*. But the house where he composed his greatest work still stands, on Brook Street at the heart of London's West End, close to the American Embassy and to fashionable New Bond Street.

Handel had moved into 25 Brook Street nearly twenty years before. He had just taken on the position of Musical Director to the new opera company and, shortly after, he was appointed Composer to the Chapel Royal. His place in London musical life was firmly assured. Clearly he felt that he could now put down roots in the English capital.

He had already lived in England some ten years, during which time he was given living accommodations by his friends or patrons. Now, it seems, he wanted to be independent. The house he moved into was newly built, one of a terrace put up by a speculative builder in what quickly became a good middle-class area. Nearby was a new, classically designed church, St. George's in Hanover Square, where Handel soon became a worshipper. The concert rooms and the opera houses were all within reasonable walking distance.

The house at 25 Brook Street was on the traditional pattern for a London town house: two rooms on each floor with a small closet at the rear. Handel used the front parlor on the first floor as an office, where he sold tickets for his concerts and copies of his published music. The back parlor was probably a sitting-room. On the second floor he did most of his entertaining—the light and pleasant front room seems to have been used for music-making and the rear room for dining. There is a famous anecdote about his slipping off into the closet during a dinner party, with the

words, "I have de taut"—his guests, unwilling to stem the flow of his inspiration, readily excused him. When he was slow to return, one of them peered into the closet and saw him quaffing the best burgundy while they made do with inferior wine. You can still see the angle of the windows through which he could be seen indulging himself.

The third floor held Handel's bedroom where in 1759 he died ("a good Christian, with a true sense of his duty to God and man, and in perfect charity with all the world,"), and his dressing room; above it was a garret—later converted to an airy and spacious fourth floor—for the servants. The original kitchen was in the basement.

A good deal of work has been done on the house over the years. But essentially it preserves its original appearance and layout, and much of the internal detail can be reconstructed by analogy with the neighboring house, which had been little altered.

Several attempts have been made to buy the house and convert it into a museum, dedicated to its famous inhabitant. Now the prospect at last looks real, for a dedicated charitable trust is on the point of acquiring the house and also 23 Brook Street, next door. The museum, with a recital room, exhibition space, and a library will open to the public in 1998.

All of us concerned with the Handel House Trust look forward to welcoming our American friends to Handel's house and warmly appreciate their support for our endeavors.

—Well known as editor of the *New Grove Dictionary of Music*, musicologist Stanley Sadie has also been music critic for *The (London) Times* and *Gramophone*, and has written studies of *Handel*, *Mozart* and *Beethoven*.



For further information, see the Handel House Trust brochure available at this performance.



TONIGHT
YOU'RE
SITTING
IN OUR
RESEARCH
LAB.

The conductor raises his baton. And our research begins. When you listen to Bose®, the uncanny resemblance to a live performance is no accident. All of our music systems are based on research that begins at the source – the concert hall. We found re-creating sound is more than a matter of reproducing music note by note. Because much of the sound at a performance is reflected from the ceiling, walls and floor. To hear the results of our research, listen to any Bose product. In the meantime, welcome to our lab.

“Bose breaks the mold.... Who said American companies can't innovate?”

– Rich Warren, Chicago Tribune

1-800-444-BOSE

BOSE
Better sound through research.

Here are five reasons
why we're America's
choice to Italy.



© Alitalia

Only Alitalia offers so many
weekly nonstops to Italy.

Whether you're leaving from New York, Boston, Chicago, Miami or Los Angeles, you'll find an Alitalia flight to Italy that's right for you. You'll fly in one of our spacious nonstop widebodies, so your trip will be comfortable and relaxing. And on every flight, you'll enjoy the warmth and hospitality Alitalia is famous for. If your travel plans take you beyond Italy, Alitalia can handle that too. From Italy, we can fly you to 106 cities in 54 countries around the world. We're also a participant in the mileage programs of Continental and USAir. Call your travel agent or Alitalia today, at **1-800-223-5730** and find out why Alitalia is America's choice to Italy.

Alitalia

"THE LAST TIME MY BANKER CALLED..."

**Called? In this era of
bank mergers, responsiveness
and superior service
are too often neglected.
You want a relationship where
people know you and care.**

Consider Boston Private Bank & Trust Company, where successful people, their families, and their businesses come for total financial solutions. This includes personal banking services, residential mortgages, business lending, and investment management.

**Shouldn't you
choose Boston Private Bank?**

Please call Timothy L. Vaill, President,
at (617) 556-1902, to learn more about us.

**BOSTON PRIVATE BANK
& TRUST COMPANY**

Ten Post Office Square • Boston, MA 02109

Member FDIC

Equal Housing Lender 

Enjoy ^{Chef} *Andrée Robert's*
new
prix fixe
menu at
Ben's Café

maison
robert

45 School St • Boston
Reservations 227-3370



GOLDEN
CARE

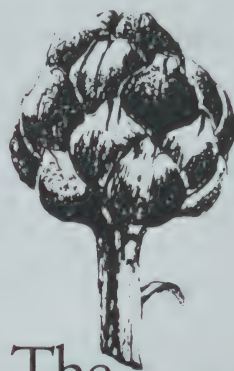
Geriatric
Home Health Care
Specializing in Live-In Services

A 19-Year Tradition

607 Boylston Street
Copley Square
Boston, MA 02116

(617) 267-5858

In affiliation with the VNA of Boston



The
Catered Affair

Holly P. Safford
(617) 982-9333

Est. 1978



We bring arts to life.

*The TAB Weekly Newspapers deliver
the region's most comprehensive arts &
entertainment coverage to 15 cities and
towns in the Greater Boston area.*



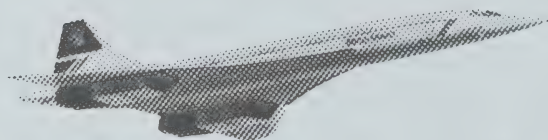
- Theatre
- Live Music & Recorded Music Reviews
- Dance
- Literary Calender
- Museums/Galleries
- Complete Film Listing & Reviews
- Weekly Calender Listings

Call your sales representative
for special rate incentives.



TAB Community Newspapers
Street: 254 Second Avenue • Needham, MA 02194
Mail: P.O. Box 9112 • Needham, MA 02192-9112
(617) 433-8200 • fax: (617) 433-8201

© 1991 British Airways



Express yourself.

The British Airways Concorde saves you three hours and 15 minutes between New York and London. See your travel agent or call British Airways at 1-800-AIRWAYS and discover that when it comes to saving time, Concorde delivers.

BRITISH AIRWAYS

The world's favourite airline.®

THE 26TH ANNUAL PRESENTATION OF

THE CHRISTMAS REVELS

IN CELEBRATION OF THE
WINTER SOLSTICE

16 Performances
Sanders Theatre
Cambridge

DEC. 13-15
19-22
& 26-29

TICKETS: \$30, \$23, \$16

Children & Srs:
\$24, \$16, \$9

TicketMaster
617.931.2000

Sanders Theatre
617.496.2222

information phone 617.621.0505

Visit Revels' website at <http://www.revels.org>
/or/ on boston.com keyword:Revels

 **Royal Insurance**

salutes

the Handel & Haydn Society

on their 182nd season



25 New Chardon Street
Boston, MA 02114-4797
(617) 557-4200

FOR SALE OR RENTAL

A PORTABLE CHAMBER ORGAN, sometimes referred to as a Kistenorgel, Continuo Positive, Box Organ, Truhenpositiv, Procession Organ, Portable Chamber Organ, etc. etc. Housed in a handsome paneled case of antiqued cherry with as facade of pure tin Diapasons and hand carved acanthus leaves. Keyboard compass C-d^{'''}, 51 notes, playing at either 415 or 440, easily transposable. The keyboard is high enough to be played comfortably while standing and conducting, yet low enough to allow the player to see the conductor over the music rack whilst seated. All the interior pipework is of spruce (good harpsichord soundboard stock) for lightness, durability and that late 17th, early 18th century English sound. The scaling and voicing is reminiscent of the work of Smith, Bridge, and Snetzler. The Open Diapason commences at tenor f whilst the other four stops divide into treble and bass between middle c and c sharp at 415, b and c at 440. The blower is self contained in its own case. Inquiries cordially invited.

*Open Diapafon treble – Stopt Diapafon
Principal – Great Twelfth treble
Fifteenth – Small Twelfth bafs*

S. L. Huntington & Co.

Box 56, STONINGTON, CONNECTICUT 06378
(401) 348-8298

Benefit now.



Be a benefactor later.

Through philanthropy, you can express your gratitude to those charitable organizations that have enriched your life. And through the Fidelity Investments Charitable Gift Fund, you can make the most of your future gifts to charity while you minimize today's taxes.

The Gift Fund works like a private foundation – without the added cost and administrative hassles. With an initial contribution of \$10,000, you can make gifts that are fully deductible at fair market value, potentially grow them tax free, and recommend charities on your own timetable. With our Pooled Income Fund (minimum \$25,000), you can receive lifetime income for you and loved ones with the unique flexibility to recommend multiple charities as future beneficiaries.

Find out how the Gift Fund can work for you, your company, and the charities you support. Please call 1-800-682-4438 or fax your inquiry to 617-476-7824. *It's time.*

Charitable Gift Fund

Fidelity Investments



STORER • DAMON • AND • LUND, INC.

Insuring a changing world

celebrates

the Handel & Haydn Society's
143rd annual performances of
Handel's Messiah

401 Edgewater Place, Suite 500
Wakefield, MA 01880-6210

Imagine...

*meeting someone special to spend
the New Year with*

THE POST CLUB®

Events & Introductions For Singles

Personal Introduction
Social Activities
Video Introduction

The most professional way to meet
someone special.

313 Washington Street,
Newton, MA 02158
(617) 332-2582

WBACH®
CLASSICAL MUSIC
104.9 FM

*...playing the most
classical music
in the Boston area
24 hours a day!*



We support the arts!

The TAB Community Newspapers are 14 individual award-winning newspapers serving 14 cities and towns in the Greater Boston area. A strong focus of The TAB highlights the arts and entertainment world through a unique and exciting local point of view.



- Theatre
- Previews of Events
- Live Music & Recorded Music Reviews
- Dance
- Literary Calendar
- Museums/Galleries
- Complete Film Listing & Reviews
- Weekly Calendar Listings

Join us every week for an advanced look at
the local Arts & Entertainment world.



Call your sales representative for special rate incentives



TAB Community Newspapers
Street: 254 Second Avenue • Needham, MA 02194
Mail: P.O. Box 9112 • Needham, MA 02192-9112
(617) 433-8200 • fax: (617) 433-8201

NEW ENGLAND CONSERVATORY OF MUSIC

Boston's Best Musical Resource

Each year, New England Conservatory's distinguished faculty and students present more than 450 concerts, most of them free* and open to the public.

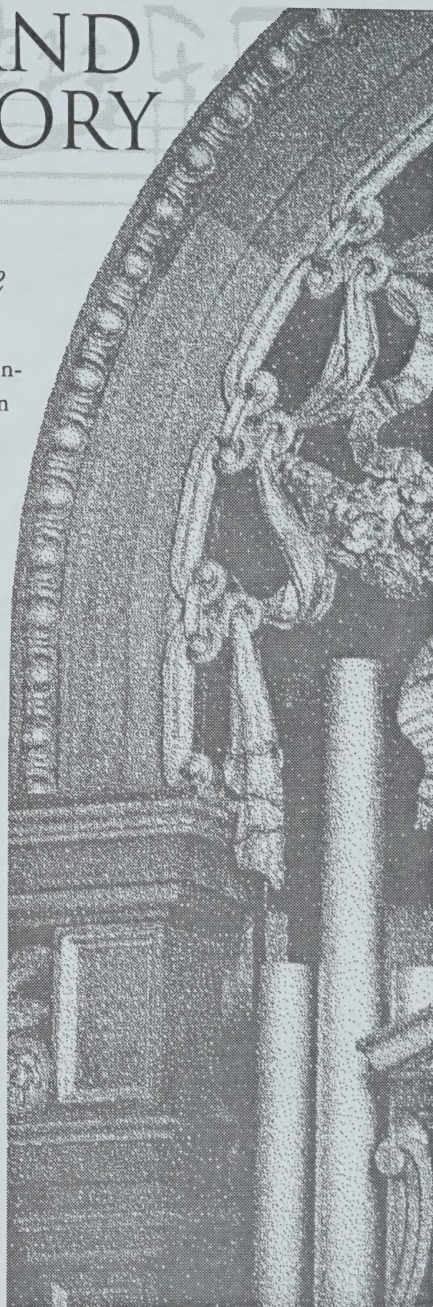
Year round, our concert halls reverberate with the sounds of classical music, jazz, opera, and world music, played by artists who rank with the finest anywhere. From the Edwardian splendor of Jordan Hall at NEC, a National Historic Landmark, to the drawing-room intimacy of the Keller Room, you'll find the surroundings are as pleasing as the performances.

New England Conservatory is located just one block from Symphony Hall, at Huntington Avenue and Gainsborough Street. All halls are easily reached by auto, taxi, or public transportation.

Jordan Hall at NEC, Williams Hall, the Keller Room, and all concert halls at 241 St. Botolph Street are wheelchair accessible. Access to Brown Hall can be arranged by calling (617) 262-1120, extension 267. ♿

For concert information, dates, and times, call the NEC Concert Line at (617) 262-1120, extension 700.

* All on-campus concerts are free, with the exception of benefits and some special events. This program is funded in part by the Massachusetts Cultural Council, a state agency which also receives support from the National Endowment for the Arts.



New England  Conservatory

Founded 1867

290 Huntington Avenue • Boston, MA 02115

Visit us on the web at <http://copernicus.bbn.com/nec>



WITHOUT THE MUSICIAN, IT'S JUST AN INSTRUMENT.

WHETHER IN BUSINESS OR THE ARTS, THE BOTTOM LINE DEPENDS ON THE KEY PLAYERS. AT KPMG PEAT MARWICK LLP, WE WORK IN CONCERT—PROVIDING CONSULTING, ACCOUNTING, TAX, AND PERFORMANCE IMPROVEMENT SERVICES—TO HELP YOUR COMPANY REACH FOR THE STARS.

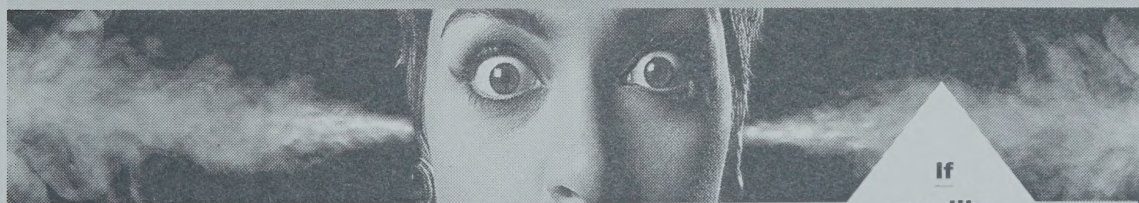
KPMG APPLAUDS THE HANDEL & HAYDN SOCIETY AND SENDS BEST WISHES FOR A SEASON OF OUTSTANDING PERFORMANCES.



THE GLOBAL LEADER



**"OH,
it's not spicy."**



**If
you like
cayenne pepper.
On your
jalapeños.**

90.9wbur
In-depth News & Information

If you're not getting the whole story, consider what you're missing.

News & noise overload?

Give yourself time for classical.



New England's #1 choice for classical music
24 hours a day